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**The Illusion of Transparency in Literary Translation**  
**Case of Stephen King's "*The Green Mile*"**

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## Abstract

This research aims to investigate how the concept of illusion of transparency is important in the translated literary works from English into Arabic and vice versa. In addition to the translation procedures and strategies used to enable the translators to overcome the difficulties in literary texts in order to convey the meaning and the style of the original work. The challenges that literary translators face are cultural, linguistic and stylistics between the two languages. Therefore, the translators resort to choices process that are an essential part of producing an adequate target text. They constitute an essential factor in interlingual communication and, effectively, constitute the translator's voice. However, the search for transparent translations attempts to silence this voice and seems to be clearly linked to the subordinate role translation has traditionally had in the past. This study was applied to the electronic version of the novel titled "Green Mile" with its two translations; English and Arabic in which the selected samples were made up of fourteen (14) sentences, which contained the illusion of transparency. In the light of these samples, this thesis contends that the translator adopted distortion and omission as a strategy in order to produce translations that seem to be transparent and read as original text.

**Keywords:** *Literary translation, illusion of transparency "Green Mile", translation procedures and strategies, difficulties.*

### المخلص:

يهدف هذا البحث إلى معرفة مدى أهمية مفهوم وهم الشفافية في الأعمال الأدبية المترجمة من اللغة الإنجليزية إلى اللغة العربية والعكس، بالإضافة إلى إجراءات واستراتيجيات الترجمة التي يلجأ المترجمون إليها من أجل التغلب على الصعوبات في النصوص الأدبية بهدف إيصال معنى النص وأسلوبه، وتمثل هذه التحديات في الاختلاف الثقافي واللغوي والأسلوبي بين اللغتين. لذلك، يضطر المترجمون إلى عملية الاختيار التي تعد جزءاً أساسياً بغية إنتاج نصا هدفاً مناسباً والتي تعتبر عاملاً أساسياً في التواصل بين اللغات وتبرز فعالية صوت المترجم. ومع ذلك، فإن البحث عن ترجمات شفافة يحاول إسكات هذا الصوت حيث يبدو أنه مرتبط بشكل واضح بالدور الثانوي الذي اتسمت به الترجمة تقليدياً في الماضي. أجريت هذه الدراسة على النسخة الإلكترونية لرواية «اللحظة الأخيرة» باللغتين الإنجليزية والعربية، حيث احتوت العينات من أربع عشرة (14) جملة على وهم الشفافية. وعلى ضوء هذه المخرجات، توصلت هذه الأطروحة بأن المترجم قد اعتمد في أسلوب ترجمته للرواية على تقنيات تشويبية وحذف حتى يتمكن من إنتاج ترجمات شفافة تقرأ كنص أصلي.

**الكلمات المفتاحية:** الترجمة الأدبية، وهم الشفافية "اللحظة الأخيرة"، إجراءات واستراتيجيات الترجمة، الصعوبات.

# *Dedication*

*Our dissertation is dedicated to our honored parents,  
who are the tremendous source of love and unending support for our siblings,  
brothers, families, and friends.*

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## Table of Abbreviations

Abbreviation	Expression
ST	Source Text
TT	Target Text
SC	Source Culture
SL	Source Language
TL	Target Language
TC	Target Culture
SLC	Source Language Culture
OT	Original Text

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# **General Introduction**

## **Introduction**

Since ancient times, humans have interacted, spoken, and done their work through language. The fact remains, however, that these people come from different societies and speak different languages, so they were in dire need of expressing themselves. Translation is most commonly known as this activity, which encompasses all aspects of language.

Translation is a hard task since the translators might encounter so many difficulties while translating in particular the literary works mainly from English into Arabic and vice versa. The difficulties are there due to different culture, linguistic and stylistic that are inevitably existed within any language which certainly producing incoherent translation. So, at having a sound faithful translation like original, the translator has to automatically resort to adapt procedures and strategies in his/her translated works. This study focuses on a set of samples that include the illusion of transparency and were taken from the 2010 translation of Stephen King's "The Green Mile" by Arab Scientific Publishers, Inc, S.A.L.

## **Statement of the Problem**

Since a translation is about cultural transference, the translator has to be familiar with cultural knowledge through understanding both the original and the target cultures in order to provide the closest alternative of the source language culture. Accordingly, translation is in charge to take into consideration the cultural bounded elements, cultural complexity and cultural specificity. A reader complains that a translation of a novel does not read as smoothly or elegantly as the original, not realizing that the translator may have had to make difficult choices to convey the meaning and style of the original text.

A translator is criticized for making changes to the OT, when in reality they were necessary to convey meaning and preserve the tone and style of the work.

A literary work is translated multiple times, but each translation is criticized for not being an exact replica of the original, not taking into account the cultural and linguistic differences between the S and T Languages. A translator is not credited for their work or is not considered a true author of the literary work due to the belief that their role is simply to transfer the original text to another language.

A reader expects to find the same humor, irony, or emotional depth in the translation as in the original, not realizing that the translator has to navigate cultural differences and idioms to convey the same tone and style.

It is important to note that, while the illusion of transparency can be problematic, it is not always a bad thing. Translators can use this illusion to guide the reader to the author's original intent, providing a similar reading experience even though the languages are different.

### **Significance of the Study**

In the process of translating a literary work from one language to another, the concept of illusion of transparency is reflected through translator's skill in producing a translated text that reads as the original one. The current work sheds light on the description and analysis of the novel entitled "Green Mile" and its Arabic translation. Moreover, our research deals with the successful use of strategy; domestication by the translator and to what extent they achieve the concept of illusion of transparency of literary works that refers to comprehensibility of the translation in terms of the target audience's cultural perspective.

### **The Research Question**

Answering the following the main question and a sub-question will enable us to shed light on the great impact of the illusion of transparency in translated literary works:

#### **The main question:**

- To what extent does the illusion of transparency affect the illusion of translated literary works in The Green Mile?

#### **The sub- question:**

- What are cultural, linguistic and stylistics challenges that literary translators face in order to convey the meaning and the style of the original work?

## **Hypotheses**

In an attempt to answer the questions raised by this study, the following hypotheses are set forward:

- The illusion of transparency has positive effects on the translated literary works.
- Cultural, linguistic and stylistics challenges that literary translators face in to convey the meaning and the style of the original work are idioms, proverbs, ideology, religious features, styles of living and structure.

## **Research Methodology**

The study is placed to highlight the ways in which they assert the existence of translating on the reception of translation literary works.

Our methodology of analysis for the illusion of transparency in the two novels, "The Green Mile" and its Arabic version, can be described as analytical and descriptive. Through this combined approach, we delve deeply into the novels' narratives, characters, and themes to provide a comprehensive and insightful analysis of the illusion of transparency as portrayed in the target version.

## **Structure of the Research**

This research consists of an introduction, two main parts, and a conclusion. The introduction provides an overview of the research topic, including its significance, the problem being addressed, the hypothesis, the research methodology, the research questions that will be answered in the conclusion, and an outline of the dissertation.

The first part is theoretical and is divided into two chapters. Chapter one is comprised of three main sections. The first section explores the concept of literary translation from the perspectives of various theorists. The second section discusses different approaches to literary translation. The third section focuses on the meaning, uniqueness, and challenges associated with literary translation.

Chapter two consists of three sections. The first section defines the concept of illusion and its various types in both English and Arabic. The second section examines the definition of transparency and its importance in literary translation. The third section investigates the use of

domestication in translating cultural elements from the source text, exploring the extent to which it can achieve the illusion of transparency in literary works.

The second part is a practical component, presented as chapter three (III). This section includes a case study, the selection and classification of samples, and the expected recommendations based on the main findings.

## **Introduction:**

Translation plays a significant role in bridging the gaps between the different cultures and nations. Translations of literary texts in particular help these different nations achieve a universal culture on a common ground. The translation of literature is often perceived as unique because literary texts are expressive in nature and focus on aesthetic form, which must be conveyed through translation. Hatim & Mason (1997) defined the term 'discourse' as "institutionalized modes of speaking and writing which give expression to particular attitudes towards areas of socio-cultural activity.

In his explanation of translation of literary texts, Gentzler explained that it is the translation of the interpretation of a literary work that is influenced by the literary traditions of the TC. (Gentzler,p.184.) Venuti (2002) argues that literary texts cannot express only the author's intended meaning but also the joint forms, where the author may have psychological assets but meaning will be 'depersonalized' and 'destabilized'. Thus, literary translation is a type of translation which is distinguished from translation in general.

A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. Little concern has been devoted to the aesthetics of literary translations because these translations are popularly perceived as unoriginal (Devy, 1999, p. 183, as cited in Hassan, 2011, p. 2).

As translator, you need to have an understanding of the original text's literary value and culture, and the ability to preserve them in the translation.

## **I.2. Different Approaches in Translation**

Over the past decades, translation theories have been established in the field of language study. Translation theory according to Newmark should make use of certain methods, principles and rules which are primarily used for creating an appropriate translation or critiquing existing ones. Furthermore, he argues that any theory of translation should provide translation strategies to address the difficulties and problems encountered during the translation of complicated texts. (Newmark,1981,p 19.)

In 1964, Nida builds his theory of translation upon the provision of two main types of translation which are formal and dynamic equivalence. In the formal equivalence, both form and content should be taken into account. Translators use this type of translation "gloss translation" when they attempt to reproduce a text's meaning and form as literally and accurately as possible" (Nida,1964,p159.)

Accordingly, the translator is asked to provide as close as possible an equivalent to the ST in terms of form and meaning. The formal equivalent entails the replacement of correspondence, such as sentence to sentence, prose to prose, or poetry to poetry. In dynamic equivalence, the translator offers naturalness of expression without being obligated to produce the original text in its entirety. In this type, the purpose is about providing the equivalent effect on the reader of the TT as the same of the reader of the OT.

“It was Nida's aims to translate dynamic equivalence to the receptor in a way that is completely natural and tries to relate the receptor to the behavior relevant to his own culture; this message does not require that the receiver understand the cultural patterns of the source language context in order to comprehend it.” (Nida,1964,p159.) Moreover, Nida’s approach to translation is used to reduce the differences existing between the source and the target texts through the use of formal and dynamic equivalence as strategies of domestication. Consequently, Nida and Taber state that “Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (Nida,1969,p12.)

As Nida concludes in his book *Towards the Science of Translation*, dynamic equivalence is more effective in rendering the exact meaning of a text since translators who use the most adept kind of equivalence tend to be better at translation. Whereas formal equivalence translations create distortion in the translated message and seem to be characterized by the lack of faithfulness towards it (Nida,1964,p191.)

In his book *Approaches to Translation*, Newmark suggests two different approaches which are the communicative translation and the semantic translation. Communicative translation is based on the idea that translation is a tool of communicating cultures among both the source language and the target language readers. During the process of translation, the translator should make the readers able to exchange ideas and thoughts about their own cultures. This type of translation theory includes non-literary works such as news, reports and textbooks.

Newmark explains the importance of communicative translation as follows: In communicative translation, one has the right to correct or improve the logic; to replace clumsy with elegant, or at least functional, syntactic structures; to remove obscurities; to eliminate repetition.... One has the right to correct mistakes of facts and slips, normally stating what one has done in a footnote.

The difference between communicative and semantic translations is that such corrections and improvements are usually inadmissible in semantic translation (Newmark,1981,p42.).

The other type of translation approach provided by Newmark is the semantic translation. It is used when the translators are obliged to produce a target text as close as possible to the original one, this type includes literature technical and scientific texts. Unlike communicative translation, semantic translation did not encourage the translator to modify something in the source text in communicating it with the target readers. For Newmark, semantic translation can be defined as the “attempt to transform the semantic structures close to the original which is allowed by the target language” (Newmark,1981,p39.)

To quote Nida’s words in length “A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source language context in order to comprehend the message”(Nida,1964,p159.). Moreover, Nida’s approach to translation is used to reduce the differences existing between the source and the target texts through the use of formal and dynamic equivalence as strategies of domestication. Consequently, Nida and Taber state that “Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (Nida,1969,p12.).

In his book *Towards the Science of Translation*, Nida concluded that in the practice of translation, dynamic equivalence is better for rendering the exact meaning since the translators who use the previously mentioned type of equivalence tend to be more adept in their translation. Whereas formal equivalence translations create distortion in the translated message and seem to be characterized by the lack of faithfulness towards it (Nida,1964,p191.).

Another approach to translation was the one provided by Anton Popovic. His approach was constructed around the concept of shifts. According to him, shifts occur because of the differences existing between the source and target languages; the differences then can be either linguistic or cultural. Consequently, these shifts have to be well studied and analyzed because it has a lot to say about the source language text, the work of the translator, and the way of translating. Popovic argues that “All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift” (qtd in Gentzler,p88).

Susan Bassnett and André Lefevere were influential scholars who discussed the cultural approaches of translation. In their book *Translation, History and Culture* (1990), they argue that “Now the questions have changed, the object of study has been redefined, what is studied



is the text, embedded within its network of both source and target cultural signs and in this way Translation Studies has been able to utilize the linguistic approach and move out beyond it”.

According to them, the cultural turn is mainly defined as the shift from the whole focus on language to focus on the relation between culture and translation. For Bassnett and Lefevere, history and culture are products of nations which cannot be explained just with understanding the target language. The cultural turn represents the incorporation of culture in translation studies; in this sense, they confirm “neither the word, nor the text, but the culture becomes the operational ‘unit’ of translation” (Lefevere and Bassnett,1990,p8.). Bassnett and Lefevere’s cultural approach emphasized the idea that culture and translation cannot be studied as separated fields.

They argue that translation is a tool of representing and serving the interaction between cultures. In fact, by providing this new approach to translation, Bassnett and Lefevere added what is known as the innovative thinking in translation studies. Subsequently, the role of the translator is then not just to produce a similar linguistic copy of the source language text, but to rewrite and reconstruct the meaning and culture of the source text.

As a matter of fact, Bassnett and Lefevere view translation as a tool of interaction between cultures and the goal behind using literary translation is to transmit and construct different cultures. In addition, they assert that translation is primary devoted to function as a manipulation of the source language culture through which a target text culture will be used and interacted in other cultures (Zhang,1919,p21.).

In his book *The Scandals of Translation: Towards an Ethics of Differences* (1998), Lawrence Venuti established new approach to translation studies in which he assumes that translation needs to include not only the linguistic side of language but also the cultural one. He considers translation as cultural-oriented activity. Then, in *The Translator’s Invisibility: A History of Translation* (1995), Venuti argues: A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the “original.”

The illusion of transparency is an effect of fluent discourse, of the translator’s effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning. In these words, Venuti moves towards speaking about the notion of invisibility

of the translator and how he should be hidden in the process of translating literary texts; that is to say, the translator's mediating role should not appear in the target text.

More than this, Venuti came with the idea that translation requires the invisibility of the translator while this latter encompasses being fluent with the condition of making the translation readable but covers the differences existing between the author's and the translator's cultures as well.

According to him, invisibility occurs when the translators tend to translate "fluently" into the target language and to provide correct, comprehensive, and readable work with the creation of "illusion of transparency". In the field of translating literary works, Venuti proposes foreignization and domestication as the core strategies of translation; the former refers to strategy used to preserve the specificity of the SLC. While the latter is used when the translator wants to adapt the original culture to the target culture. Actually, Venuti makes it clear that his preference is towards the foreignizing method since it represents a kind of resistance against the TC. While domestication can be viewed as a form of violence towards the original culture.

During the postcolonial era, another approach to cultural translation appeared in the work of Gayatri Spivak. Her approach was mainly concerned with the translation of third world literature into English.

In this context she argues "In the act of wholesale into English there can be a betrayal of the democratic ideal into the law of the strongest. This happens when all the literature of the third world gets translated into a sort of with-it translatese, so that the literature by a woman in Palestine deigns to resemble, in the feel of its prose, something by a man in Taiwan." (Gayatri Spivak, 1993, p371-2.).

Spivak claims that translation destroys third world literature through the ignorance of their culture and the rejection of their identity and achievements. Also, in most of her works she speaks about the exclusion of the subalterns especially women, the cultural identities, and the cultural dominance of first world literature. She finds translations as a means of expressing the diversity of gender and in maintaining the feminist writing. For her, language and identity are interrelated.

Language is a tool of expressing and presenting things of ourselves. Consequently, making this sense of ourselves leads to the production of identity. Translators translate in order to manipulate the source language in the target society. Precisely, she emphasized the idea that

the feminist translator is to consider language as a clue to the workings of gendered agency. In fact her essay “Can the Subalterns Speak?” is the best representation of her view.

In this essay Spivak speaks about the oppression made on an Indian subaltern woman and how the colonizer silences her. Her essay critically deals with the array of western writers starting from Marx to Foucault, Deleuze and Derrida. Throughout this essay, Spivak basically wants to give voice to the silenced women in the third world.

Antoine Berman is French translator specialized in translating German and Hispanic works into his mother language. His article “La Traduction comme Epreuve de L'etranger” (1985) was translated by Lawrence Venuti into English as “Translation and the Trials 14 of the Foreign” (in Venuti 2000). Berman assumes that translation can be explained in a form of “Trial of the foreign”; this trial is described in two senses “a trial for the target culture in experiencing the strangeness of the foreign text and word” and “a trial for the foreign text in being uprooted from its original language context” (qtd in Munday,2001,p149.).

Berman prevents the use of the naturalization strategy in translating the foreign text, this naturalization strategy is equal to the domestication strategy proposed by Venuti

According to him translation necessitates in “reflection on the properly ethical aim of the translating act” which is “receiving the foreign as foreign”, this expression would make it clear that Berman is with Venuti’s foreignization in translating literature. For him, the naturalization procedure will lead to a “system of textual deformation” which hinder and prevent the foreign to emerge; Berman calls this system of deformation the “Negative analytic” which is “primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free writing), where the play of deforming forces is freely exercised”

### **I.3. Literary Translation and its Particularity**

From one language into another, but also from one culture to another. In reality translating culture is harder than translating language simply because in the process of translating culture; the translator finds himself dealing with aspects of nations which are known as culture-specific items.

According to Aixela, culture-specific items (CSIs) are “Those actually actualized items whose function and connotation in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixela,1996,p58.).

Literary translation is defines by Gideon Toury as “a product of a complex procedure, inevitably involving two languages and two literary traditions, that is, two sets of norm-systems. Thus, the value behind the norms of literary translation may be described as consisting of two major elements” (qtd in Aixela,1996,p52.).

In other words, literary translation is the type of translation where the translator deals with culture. In fact, it is well known that literary translation represents the creativity of the translator which must be shown during the whole process of translation. Usually, the translator needs to convey the meaning of the original text via challenging certain cultural barriers including the translation of idioms, proverbs, imagery, popular sayings and cultural context where using dictionaries may destroy the meaning of the source language text.

Further, Levy (1963) states that “a translation is not a monistic composition but an interpretation and conglomerates of two structures. On the one hand, there are the semantic content and the formal contour of the original, on the other hand, the entire system of aesthetic features bound up with language of the translation” (qtd in Bassnett,2005,p16.).

That is to say, in translating literature, translators must be skillful enough to differentiate between both literal and aesthetic meaning and to consider that literary translation is rather an aesthetic transference of the source language culture into the target language culture.

It is apparent that literary translation is more difficult and challenging than any other type of translation. This is because translators must consider the reality that translation and culture are intimately related to each other. To be precise, meaning exists in both source and T Cultures but it is up to the translator to be familiar with the deep context of both source and TL Cultures in order not to provide a harmful translation.

In 1993 the American theorists Eugene Nida points that “Translation is an exchange between two cultures. For a real successful translation, understanding two cultures is more important than knowing two languages, because words become meaningful only in their effective cultural background” (Nida,1993,p248.). Consequently, translating literature obliges the translator to study the cultural, religious and the traditional sides of the source language.

According to Baker, one major difficulty which may face the literary translator occurs when “the Source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food” (Baker,1996,p21.).

Additionally, Nida considers that the role of the literary translator is harder than anyone else since literary translation serves more complications and difficulties in comparison with the difficulties found in the language structure (Nida,1964,p130.). In the same regard Tytler (1974) emphasized the idea that “The translator’s task is very different: He uses the same colours with the original, but is required to give his picture the same force and effect”. Here, the translator must be clever enough to produce his own work without moving far from the original text’s meaning and effect on the readers.

Literary translation is unique and totally different from other types of translation. The main characteristic of literary translation is the specialty of language; this language results from the specific way of choosing words which most likely create emotional, mental, and even dream-like states imaginary (Muslat,p43.).

In his article “Literary Translation from a Stylistic Perspective”, Ghazala demonstrates the characteristics of literary translation within a comprehended definition whereby he says: literary translation as a special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the TL, accounting for all features of literariness and creative style of the original, especially, re-registration, semantic density,

syntactic and lexical intricacies, polysemy, Displaced interaction, multi-layeredness, symbolism/ hypersemanticization, aestheticism, figurativeness and, most importantly, tone: the involvement of human feelings, sentiments and emotions (Ghazala,p135.).

Comparing literary translation with non-literary translation leads us to consider the idea that literary translation is exceptional and must not be treated like other types of translation. In his article “Non-Literary in the Light of Literary Translation”, Newmark makes a comparison between literary and non-literary translations. The first thing to take into account is that literary translation involves both issues related to mind and imagination, whereas non-literary translation is strongly related to the work of reality and facts.

In literary translation the function of words and content are very important since they serve concepts, actions, and traditions of the source culture. For this reason, the translator seeks to understand the deep meaning of the source text in order to provide the real expression and destination of the author. Unlike literary translation, non-literary translation is concerned with facts and truth whereby the translator finds himself limited to particular vocabulary and language use.

In addition, literary translation is vivid since it deals with persons, love, inter-relations, and life. In its process of translation, using emotions, figurative, and flexible language is permitted. Non-literary translation deals basically with objects, for this it is often ignored and read quickly without gratification. In describing both literary and non-literary translations, Newmark argues that “Literary and non-literary translation are two different professions, though one person may sometimes practise them both. They are complementary to each other and are noble, each seeking in the source text a valuable but different truth, the first allegorical and aesthetic, the second factual and traditionally functional” (Newmark,2004,p11.)

#### **I.4. Literary Translation and Its Difficulties**

Comparing literary translation with non-literary translation leads us to consider the idea that literary translation is exceptional and must not be treated like other types of translation. In his article “Non-Literary in the Light of Literary Translation”, Newmark makes a comparison between literary and non-literary translations. The first thing to take into account is that literary translation involves both issues related to mind and imagination, whereas non-literary translation is strongly related to the work of reality and facts.

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Many of the theories that assert the rendering of the original text’s message acclaim the translator’s role and responsibility, especially, as far as the cultural differences are concerned. Some of the aspects to be taken into account while evaluating the quality of the translation include “faithfulness to the original, the retention of the original's specific flavour, local colour or spirit”. The act of translating, thus, necessitates the translator’s mastery of, at least, two languages and knowledge about their respective cultures.

The translator is involved in a crucial process of selection from the wide range of alternatives. His decisions about the choices of words is ultimately subjective. The latter has “the last say” for he is the only person doing the creative work of translation. (Xianbin,p25.)

Therefore, leaving his “fingerprints” is something inevitable. (Baker,p244.) The translator’s “other voice”, as put by Theo Hermans, “is there in the text itself, in every word of it”. In a point of fact, he is put in a problematic position. The translator is cut between being faithful to the ST, on the one hand, and creating an identical but ideal translation, on the other hand.

In literary translation, it is difficult to approach the concept of “how one says something can be as important, sometimes more important, than what one says.” Consequently, the literary translator must possess a command of style, SL culture, tone, perception, flexibility, creativity, and an ear for sonority.

**Conclusion:**

In this chapter, we explained the problem that lies in the lack of understanding and recognition of the complexities involved in translation, including the need for cultural knowledge, difficult choices, and adaptations to convey meaning and maintain the original style by adapting the illusion of transparency, resulting in criticism, unappreciated work, and a failure to acknowledge the translator as a true author.



## Introduction:

This chapter discusses the concept of the translator's work starting with a brief reminder of what illusion of transparency is and its importance and the role played by the translator in this process, together with the influencing factors from difficulties of culture, linguistic, stylistic against solutions for the translation. Such as the procedures and strategies where these choices made by the translator during the process of translation are an essential part of producing an adequate target text.

### II.1. Definition of Illusion

An illusion is a perceptual cognitive phenomenon that deviates from reality, causing a misinterpretation or distortion of sensory information. It refers to a false or misleading perception or belief that is contrary to the objective facts or evidence present in the external world.

(Meerriam-Webster. (n.d.). Illusion. In Meerriam-Webster.com dictionary. Retrieved June 2, 2023, from <https://www.meerriam-webster.com/dictionary/illusion>)

meerriam-webster.com / dictionary / illusion)

#### تعريف الوهم (الإلماع)

الإشارة من طرف خفي أو على نحو غير مباشر إلى شيء ما يفترض المتحدث أن مستمعيه سيفهمونه. وعمل المترجم في مثل هذه الحالات أن يتأكد من إعطائه المعلومات الكافية لمستمعيه وتمكينهم من فهم ما ألمع إليه المتحدث الأصلي في كلامه. (موسوعة مصطلحات الترجمة، 2007، ص20)

The illusion or implication made by a hidden or subtly referring party to particular matter assumes that the speakers' audience will grasp its intended meaning. In such circumstances, the translator responsibility lies in ensuring the provision of ample information to the listeners, thereby facilitating their comprehension of euphemistic intentions embedded within the original's discourse. (Our Translation)

### II.2. The Meaning of Transparency

In the context of literary translation, transparency refers to the belief that the process of translating a literary work should be invisible and seamless. This belief is often held by readers, who expect that the translation should be an exact copy of the original text, and that any differences between the original and the translation should not be noticeable. Translators are expected to convey the meaning and style of the original work with minimal changes,

preserving the tone and voice of the author, and providing a reading experience that is as similar as possible to the original work.

This idea of transparency suggests that the translation should be so good that it should be almost impossible to tell that it is a translation. It is often thought that if a translation reads smoothly and seamlessly, it has done its job well and the translator has successfully transported translator has to navigate a wide range of cultural and linguistic differences. Translators must preserve the original author's intent to the reader. However, in reality, the process of translation is much more complex and nuanced, and it is impossible to achieve a true transparency in literary translation. This is because language is not a neutral tool, it is deeply embedded in culture, and the make choices about how to convey meaning, preserve the tone and style of the original work, and adapt the text to the cultural context of the target language. These choices inevitably result in changes to the TT, which can affect the overall meaning and impact of the work, and make it impossible to achieve a true transparency.

### **II.3.The Importance of Transparency and Faithfulness Translation:**

- As it expressed in Venuti famous book “The Translator Invisibility” 1995 that a fluent translation is immediately recognizable and intelligible, “familiarised,” domesticated, not “disconcerting” foreign, capable of giving the reader unobstructed “access to great thoughts,” to what is “present in the original.” Under the regime of fluent translating, the translator works to make his or her work “invisible,” producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems “natural,” i.e., not translated and on the one hand, translation is defined as a second-order representation: only the foreign text can be original, an authentic copy, true to the author’s personality or intention, whereas the translation is derivative, fake, potentially a false copy.
- On the other hand, translation is required to efface its second-order status with transparent discourse, producing the illusion of authorial presence whereby the translated text can be taken as the original. However much the individualistic conception of authorship devalues translation, it is so pervasive that it shapes translators’ self-presentations, leading some to psychologize their relationship to the foreign text as a process of identification with the author. The American Willard Trask (1900–1980), a major twentieth-century translator in terms of the quantity and cultural importance of his work, drew a clear distinction between authoring and translating. So, in so far as the effect of transparency effaces the work of translation, it contributes to the cultural marginality and economic exploitation.
- By producing the illusion of transparency, a fluent translation masquerades as true semantic equivalence when it in fact inscribes the foreign text with a partial interpretation.

- The illusion of transparency produced in fluent translation enacts a thoroughgoing domestication that masks the manifold conditions of the translated text, its exclusionary impact on foreign cultural values, but also on those at home, eliminating translation strategies that resist transparent discourse, closing off any thinking about cultural and social alternatives where none was sufficiently aware of the domestication enacted by fluent translation to demystify the effect of transparency, to suspect that the translated text is irredeemably partial in its interpretation. whereas, foreignizing translations that are not transparent, that eschew fluency for a more heterogeneous mix of discourses, are equally partial in their interpretation of the foreign text, but they tend to flaunt their partiality instead of concealing it. (Denham 1656: A4r) /EZRA Pound Work “The Seafarer” (1912)
- Fluency can be seen as a discursive strategy ideally suited to domesticating translation, capable not only of executing the ethnocentric violence of domestication, but also of concealing this violence by producing the effect of transparency, the illusion that this is not a translation, but the foreign text, in fact, the living thoughts of the foreign author, “there being certain Graces and Happinesses peculiar to every Language, which gives life and energy to the words” (Denham,1656,A3r.). Transparency results in a concealment of the cultural and social conditions of the translation—the aesthetic, class, and national ideologies linked to Denham’s translation theory and practice. And this is what makes fluent translation particularly effective in Denham’s bid to restore aristocratic culture to its dominant position: the effect of transparency is so powerful in domesticating cultural forms because it presents them as true, right, beautiful, natural.
- Today, transparency is the dominant discourse in poetry and prose, fiction and nonfiction, bestsellers and print journalism. Even if the electronic media have weakened the economic, political, and cultural hegemony of print in the post-World War II period, the idealist concept of literature that underwrites that discourse continues to enjoys considerable institutional power, housed not only in the academy and in the literary cultures of various educated elites, but in the publishing industry and the mass-audience periodical press. Transparent discourse is eminently consumable in the contemporary cultural marketplace, which in turn influences publishing decisions to exclude foreign texts that preempt transparency. (Lefevere,1977,p78.).
- Fidelity and transparency are two factors that, for thousands of years, have been regarded as the highest ideals to be endeavored for in human translation (particularly literary translation); even up until now, when translation jobs are farmed out to different professional translation groups and translation service freelancers, these twin

qualities are still considered top-priority guidelines to better achieve successful translation work with clear messages.

- Adaptation and localization comes closest to this school of thought, with the caveat that a bit of sacrifice in terms of the intended message will inevitably happen whenever translators use this approach in their translation.
- Translations that have high fidelity are classified as “faithful” translations; in turn, translations that meet the second standard are referred to as “idiomatic” translations.
- Then again, the two ideals aren’t necessarily mutually exclusive from each other; keeping the context intact, for example, can be seen in both a high-fidelity translation and a high-transparency translation.
- A veritable multitude of paradigms and measures could also be used to review the faithfulness of a given translation, such as social or historical context, its literary qualities, function and use of the text, the type, the precision of the original contents, and the subject. In other words, a translation could have more fidelity and less transparency or vice-versa, but never both at equally high amounts. More to the point, as many a translation service agency or professional translation company knows, fidelity refers to the faithfulness of the translation to the source text, while transparency refers to the comprehensibility of the translation in terms of the target audience’s cultural perspective.

Meanwhile, transparency pertains to the degree to which a translation caters to native speakers and the target audience, such that idiomatic, syntactic, and grammatical conventions are followed while cultural, political, and social context is kept in mind at all times.(Liraz Postan ‘Illusion & Transparency – How do they work in translation’, 2020).

#### **II.4. The Illusion of Transparency**

The illusion of transparency refers to cognitive bias or pheromone where individual tend to overestimate the extent to which their internal thoughts, emotions or mental status are apparent or obvious to others. It is the mistaken believe that one’s internal experiences and feelings are more transparent or visible to others than they actually are. (Gilovich, T,Savitsky, K,& Medvec, V.H. (1998). The illusion of transparency: Biased assessments of others’ ability to read one’s emotional states. *Journal of personality and social psychology*, 75(2), 332-346. dio: 10.1037/0022-3514.75.2.332)

The illusion of transparency is an effect of fluent discourse, of the translator’s effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a

precise meaning. What is so remarkable here is that this illusory effect conceals the numerous conditions under which the translation is made ...” (Lawrence Venuti, *The Translator’s Invisibility: A History of Translation*. Routledge, 1995).

The Illusion of Transparency in Literary Translation refers to the belief that the process of translating a literary work from one language to another should be transparent and invisible, as if the translation were an exact copy of the original. This belief is often held by readers, who expect that the translation should be as seamless and effortless as reading the original text. However, this belief is misguided, as the process of translation is inherently complex and involves multiple layers of interpretation, cultural adaptation, and creative decisions.

Translators must navigate linguistic, cultural, and stylistic differences between the source and target languages, and make choices about how to convey meaning and preserve the original tone and style of the work. These choices often result in changes to the text, which can be significant and may affect the overall meaning and impact of the work.

The illusion of transparency can also lead to unrealistic expectations of the translator, who may be viewed as a mere conduit for the original text rather than a creative artist in their own right. This can lead to a lack of recognition and appreciation for the translator's skill and artistry in crafting a successful translation.

In summary, the Illusion of Transparency in Literary Translation refers to the belief that the process of translation is transparent and effortless, when in reality it is a complex and creative process that often involves significant changes to the text. This illusion can lead to unrealistic expectations of translators and a lack of recognition for their skill and artistry.

## **II.5. Domestication and Foreignization Strategies in Literary Translation**

In the Nineteenth Century, foreignization and domestication as new concepts were firstly, discussed by the famous German scholar Schleiermacher in a lecture entitled “On Different Methods of Translating”. According to him alienating and naturalizing strategies can be defined as “either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him”.

In these words, Schleiermacher confirms that there are only two possible strategies which the translator can use in his translating process whenever the text to be translated is about culture. Very early in the history of translation, Schleiermacher referred to these strategies by two other notions which are naturalizing and alienating strategies of translation. For

Schleiermacher, alienation is a foreignizing strategy where the translator registers and identifies the linguistic and cultural differences of the source text. Whereas naturalization is a domesticating strategy whereby the original text features are melted in the target text. Meanwhile, whether using alienating and foreignizing or domesticating and naturalizing strategies of translation means that the translator is looking for the suitable strategies of translation which serve adequacy and faithfulness towards the translated works.

Moreover, many scholars have defined both foreignization and domestication in accordance with the study of literary translation. Shuttleworth and Cowie defined Domestication as “a term used to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for target readers”.

This means that domesticating strategy is used by the translator to adapt the foreign elements of the original text and to produce an easy translation which conforms with the target language culture. Foreignization on the other extreme is used “to designate the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original”.

Foreignization then, is the strategy of translation which is used in order to retain and preserve the cultural values of the original culture.

Consequently, definitions and theories about foreignizing and domesticating strategies were provided by different scholars in the field of translating literary text. In *The Translator's Invisibility* (1995) Lawrence Venuti established new concepts to the field of translation; one of these concepts is foreignization. Venuti uses the term foreignization to refer to the strategy of translating literary texts by which the translator produces a target language text with preserving some basic elements of the original one. Consequently, the original language text appears as a foreign piece of writing. In other words, the translator keeps the foreignness, otherness, and strangeness of the source language text as a marker of specificity. Moreover, foreignization is about maintaining the source language aspects in order to keep them as foreign language features which should be retained as markers of the source language culture. In this context, Venuti points out that “As a theory and practice of translation, however, a foreignizing method is specific to a certain European countries at particular historical moments”.

Subsequently, Venuti related the foreignizing method to the translation of a particular European countries culture as “a form of resistance against ethnocentrism, racism, cultural narcissism and imperialism”. Further, according to Venuti using foreignization in translation represents a kind of preservation of the original culture identity and a resistance against the

target culture usually when the original text is translated into the language of the ex-colonizer of the country.

In this context, Venuti claims that: Foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations.(Venuti, invisibility of translator,1995,p20)

Besides, the concept of domestication was also introduced by Venuti in the same book to refer to the target text oriented strategy of translating literary works in which the translator changes the unknown aspects of the source language culture and domesticate them in order to suit the target culture and to omit any ambiguity that the target language reader will face.

It can also be described as the state of being fluent and natural enough for the sake of reducing the strangeness of the source language culture and make the readers able to understand the ST easily.

Precisely, domestication has to deal specially with culture- specific items and how to replace the differences of the source text by some familiar aspects in the target language (Venuti,Invisibility of Translator 1995,p18-20).

According to Venuti, Domestication is a form of violence to the source language culture. Also, it is a sort of destruction of the identity and otherness of the source language culture. He claims that: The violence of translation resides in its very purpose and activity: the reconstruction of the foreign text in accordance with values, beliefs, and representations that pre-existing the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts. . .

Whatever difference the translation conveys is now imprinted by the target-language culture, assimilated to its positions of intelligibility, its canons and taboos, its codes and ideologies. The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an imperialist appropriation of foreign cultures for domestic agendas, cultural, economic, political. (Venuti,1996:p196)

Additionally, under foreignizing and domesticating strategies of translation; theorists have introduced many strategies for translating cultural bounded elements. On the one hand, Foreignizing strategies are described as source-oriented strategies where the aim of the Translation is to foreignize the source language culture.

On the other hand, domesticating strategies are referred to as target-oriented strategies of translation. In fact, dealing with the translation of literary works attempts and intend to protect almost all the cultural aspects of the original text. In this regard, translators follow diversity of translation strategies in order to reach this objective.

According to Baker, a strategy of translation can be defined as the process of selecting the translated work then finding the suitable method to translate it according to a multiplicity of elements consisting of cultural, economic and political elements (Baker,1998,p240.).

Literal translation, transliteration, borrowing, and transference are the four main techniques used in foreignization. First, literal translation is the strategy used in order to maintain the basic characteristics of the of the source language culture; translators use literal translation to keep the same meaning, style, form, content, and structure of the original culture without making any changes. Peter Newmark believes that it is important to use literal translation in translating literary works.

He argues that “The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved” (Newmark,2001,p153.).

Literal translation is a direct strategy of transmitting the source text expressions into the target text ones; these expressions should contain the same dictionary meaning as the source expressions. Here the translator ought to respect the grammar and the order of the words in their original appearance.

Second, transliteration refers to the process of replacing unknown words and elements of the source language culture with their transcription with words of the target culture. Transliteration is “the replacement of Source language letters (i.e. graphological units) by non-equivalent Target language letters, on the basis of a set of conventionally established rules” (Ilyas,1989, 24). In other words, transliteration is the strategy used by the translator<sup>24</sup> whereby the translated word, sentence, or expression is transferred as it is but written with the TL alphabet. Third, borrowing is a foreignizing strategy used by the translator in a form of taking words or expression from the source language culture without making their translation; this strategy is used when there is no equivalence in the target culture or when the translator wants



to raise some aspects of the source language culture. Borrowing is sometimes referred to by foreignism, Germanism, and Anglicism. It is a direct strategy of translation which is used in order to preserve the source language aspects. It is regarded as the simplest translation procedure.

By contrast, domesticating strategies include those strategies used by the translator to minimize the strangeness of the source text. They include mainly adaptation, reduction and expansion, transposition, and modulation.

According to Vinay and Darbelnet, adaptation is a translation procedure which can be discussed under the strategy of oblique translation. It “involves changing the cultural reference when a situation in the source culture does not exist in the target culture” (qtd in Monday,2001,p58.). That is to say, adaptation is commonly used whenever the translated concept does not exist in the target culture at all so the translator finds himself replacing this concept by another, which has a similar meaning in the target language culture. In fact, the aim behind choosing this procedure is to avoid any misunderstanding by the target language readers. Some scholars consider adaptation as a kind of betrayal and cheating about the content of the source language text or culture.

Transposition implies the replacement of word class of the source text by another in the target text without affecting the meaning of the original message. It occurs when the translator changes the order of the words, the grammar, position of adjectives, word class, change from singular to plural, or a change from phrasal clause to a verbal one. Transposition represents the creativity of the translator and how he can play with words without changing the general meaning. Vinay and Darbelnet distinguished two types of transposition, which are obligatory and optimal. Obligatory transposition occurs when there is a must for changing some grammatical rules or structure of the source text. Whereas, optimal transposition is not imposed by rules (qtd in Munday,2001,p57.)

Reduction and expansion are two other procedures discussed by Newmark in his book he argues that they are imprecise procedures, which are used in some cases (Newmark,1988,p90.).Reduction, deletion, or omission are the words used to refer to the act of omitting words, sentences or phrases from the original language, it is usually used to avoid repetition and redundancy in the target language.

Whereas expansion or addition occurs when the translator adds some clarifications, explanations, notes, examples in order to clarify certain complications for the target readers. Plus five-like the five fingers of the prophet’s granddaughter Fatima held up to ward off the evil of the infidels. Modulation, is translation procedure that is used to convey the same

meaning in a different manner. Vinay and Darbelnet define it as “This changes the semantics and point of view of the SL” (qtd in Munday,2001,p57.). It involves changing the semantics and the view point of the source text.

According to Venuti’s contribution to translation, foreignization and domestication are primarily used in translating literature, but it is up to the translator to choose the most appropriate one to his text. Foreignization is generally used when the translator wants raise the reader’s awareness about the foreign origins of the text and try to maintain the cultural aspects of the source language.

While, domestication is used to develop a translating method which does not allow the reader of the target text to perceive the foreignness of the source culture. In brief, people with no doubt agree on the importance of culture in the translation circle. Consequently, dealing with the cultural differences creates a real problem for translators. For this reason, they are free whether to domesticate or foreignize the cultural bound elements of the original text. Precisely, the tendency of preserving the cultural aspects of the original text in order to show its particularity means that the translator is following the foreignizing flow of translation. By contrast, fusing and adapting the SL culture in the target language one represents domestication in translation.

## **Conclusion:**

It is necessary to remind ourselves of what translation is and the crucial role of translators in the process of decoding a ST, analyzing and interpreting it and recoding it in the TL. The production of the TT has a number of influences, starting from the characteristics of the ST and the TT and the requirements of the translation. With all this information the translator becomes the central figure that needs to make a number of choices and develop strategies in order to produce an adequate translation. All those options the translation has selected will be reflected in the final TT which the translator needs to employ them to create a text that is a reliable and faithful reproduction of the ST. Moreover, the translator needs to remain as hidden as possible and this is what authors call the illusion of transparency.

## **Introduction:**

This chapter summarizes the dissertation's empirical investigation of the reality and effectiveness of the illusion of transparency when translated from English into Arabic. By going over and examining certain samples in the published translation of "The Green Mile" by Stephen King. A critical analysis and an evaluation were carried out using a variety of samples. Investigating the methodologies used to highlight accurate translations, identifying their limitations, extracting difficulties, and recommending better translations are all ways to make it better.

This chapter compares the ST and the TT in order to assess the extent to which the translator was successful in recreating the ST's meaning.

## **III.2. Translation Strategies and Techniques**

The primary objective of this step of the study was to ensure a high-quality translation by employing appropriate strategies while translating the novel from English to Arabic. The translation strategies and techniques were identified through an examination of the gathered data, which include:

- 1. Domestication:** This strategy involves adapting and compensating for cultural and linguistic differences between the source and target languages. It encompasses techniques such as adaptation, modulation, transposition, and adjusting cultural references to make the translation more accessible to the target audience.
- 2. Omission and Generalization:** In certain instances, the translator may choose to omit or generalize specific details or information from the source text to maintain the overall coherence and readability of the translation.
- 3. Distortion and Loss of Idiomatic Expression:** Translating idiomatic expressions poses a challenge as their literal translation may not convey the intended meaning accurately. The translator may need to employ techniques that involve altering or rephrasing idioms to capture their essence in the target language.
- 4. Shift in Register:** Register refers to the level of formality or informality in language. Translators may make strategic decisions to shift the register in the translation, ensuring that the tone and style align with the target audience's expectations and cultural norms.

5. **Literal Translation:** While not always the preferred approach, literal translation can be employed when preserving the original wording and structure is crucial, especially in cases where the source text's style or wordplay is significant to the overall meaning.

### III.3. The Arabic Translation of The Novel

The Arabic Scientific Publishers translated "The Green Mile" novel into Arabic, and it was published in 2010. The literal translation of book title is "الميل الأخضر" but it is rendered as "اللحظة الأخيرة" in Arabic. Because it was the last mile or step for the prisoners who were about to sit in Old Sparky's lap and pass away.

### III.4. Translation Samples "The Illusion of Transparency"

#### Sample 1

ST	TT
The nursing home where I am crossing my last bunch of t's and dotting my last mess of i's is called Georgia Pines.	يسمون دار المسنين هنا بجورجيا سناييز.... وهو المكان الذي آل إليه مصيري الآن

This statement is spoken by the narrator, who is an inmate on death row. He is referring to the nursing home where he currently resides and where he is nearing the end of his life.

The difficulty of translation in this sample lies in capturing the nuanced meaning and emotions conveyed by the original text. The phrase "crossing my last bunch of t's and dotting my last mess of i's" is an idiomatic expression that signifies the finalizing or completing of a task with meticulous attention to detail. Translating this expression into Arabic while preserving its figurative meaning and emotional impact can be challenging.

The concept of "illusion of transparency" refers to the tendency of individuals to overestimate the clarity and effectiveness of their communication, assuming that their intended meaning is easily understood by others. In the given translation, we can identify an example of the illusion of transparency. In the English source sentence, the phrase "crossing my last bunch of t's and dotting my last mess of i's" is an idiomatic expression that may not be immediately clear to all readers. However, the translator attempted to convey the same meaning in the Arabic target text by directly stating "المكان الذي آل إليه مصيري الآن" (the place to which my destiny now leads me).

Here, the illusion of transparency occurs when the translator assumes that the readers of the Arabic version will easily understand the intention behind the idiom without further explanation. However, the translation loses the idiosyncratic nature of the English expression, which could create some confusion for Arabic readers who are unfamiliar with the original phrase. The illusion of transparency in this case arises from the assumption that the meaning of the idiom is immediately transparent and easily comprehensible to the target audience, without considering the potential cultural and linguistic differences. To mitigate this, the translator could have employed a more explicit translation strategy by providing additional context or using a different idiom that conveys the intended meaning more effectively in Arabic

The translation "يسمون دار المسنين هنا بجورجيا سننايز.... وهو المكان الذي آل إليه مصيري الآن" loses the idiomatic nature of the original expression. The focus on the meticulous attention to detail and the impending end of the narrator's life may not be effectively conveyed in the Arabic version. This results in a loss of the emotional impact and the deeper meaning behind the phrase. In the provided sample, the translator shifted from the informal English style to a more formal Arabic style in the target text (TT). This can be seen in the choice of vocabulary and sentence structure.

In the original sentence, the phrase "crossing my last bunch of t's and dotting my last mess of i's" is an idiomatic expression that conveys a casual and informal tone. However, in the Arabic translation, the phrase is rendered as "المكان الذي آل إليه مصيري الآن" (the place to which my destiny now leads me), which is more formal and has a serious connotation.

By replacing the idiomatic expression with a more straightforward and formal statement, the translator aimed to convey the intended meaning in a culturally appropriate manner. The shift from informal to formal language reflects the translator's decision to adapt the style to the conventions of the target language and cater to the expectations of the Arabic-speaking audience.

## Sample 2

ST	TT
'It's AIDS for old people,' he said, and then burst out laughing, huckahucka-hucka-huck!, just like he does over those idiotic jokes of his.	"إنه إيدز المسنين"، قالها وأخذ يضحك تلك الضحكة الأشبه بالحازوقة

The character is making a comparison between a certain situation or condition and AIDS, using it as a metaphor. The character then laughs heartily, similar to his usual behavior when he finds something amusing.

Difficulty of Translation: The difficulty of translation in this sample lies in capturing the intended meaning behind the metaphor and the character's behavior. Translating the phrase "It's AIDS for old people" requires finding an appropriate metaphor in Arabic that conveys the same idea. Additionally, conveying the specific laughter described as "huckahucka-hucka-huck!" poses a challenge in finding an equivalent expression in Arabic that captures the same sound and connotation.

In the given example, there is a shift in register from the informal tone in the source text to a more formal tone in the target text. The English source sentence contains informal language, as seen in phrases like "It's AIDS for old people" and the onomatopoeic laughter "huckahucka-hucka-huck!" The speaker's tone is casual and colloquial.

However, in the Arabic target text, the translator opted for a more formal register. The sentence

"إنه إيدز المسنين" (It's AIDS for old people) maintains the same literal meaning but presents it in a more formal and serious manner. Additionally, the description of the laughter as "تلك الضحكة" (that laughter resembling a hiccup) adds a formal touch to the expression.

This shift from informal to formal register in the translation can be seen as a distortion in terms of maintaining the same level of informality and casualness present in the source text. The informal tone and onomatopoeic laughter in the original sentence contribute to the characterization of the speaker and create a specific atmosphere. By using a more formal register and describing the laughter in a more structured manner, some of the casual and humorous elements of the source text are lost in the translation.

The source text reflects spoken English with an informal and colloquial tone. The phrase "'It's AIDS for old people,' he said, and then burst out laughing, huckahucka-hucka-huck!, just like he does over those idiotic jokes of his" captures the conversational nature of the dialogue. The use of slang terms like "AIDS" and the onomatopoeic laughter "huckahucka-hucka-huck!" adds to the spoken style.

On the other hand, the target text adopts a purely formal written tone in Arabic. The translation "إنه إيدز المسنين" (It's AIDS for old people) is presented in a straightforward and formal manner. The laughter is described as "تلك الضحكة الأشبه بالحازوقة" (that laughter resembling a hiccup), which follows a structured and formal sentence structure.

Illusion of Transparency: The Illusion of Transparency in this sample can be observed in the metaphorical comparison made by the character. The use of AIDS as a metaphor for a certain condition may not immediately convey the intended meaning to Arabic readers who may not be familiar with the cultural associations and implications of the disease. The translation may require additional context or explanation to bridge this gap.

Distortion from the Original: The translation "إنه إيدز المسنين" conveys the metaphorical comparison but may not fully capture the connotations and cultural associations associated with AIDS in the original English text. Additionally, the description of the character's laughter as "huckahucka-hucka-huck!" may lose its specific sound and impact in the Arabic version, potentially diminishing the humor and characterization of the character.

### Sample 3

ST	TT
That mouse. That goddam mouse. Delacroix loved it, but Percy Wetmore sure didn't.	لقد أحب ديكلروا الفأر اللعين حبا جما إلا أن بيريس وتمور كان يمقته

This statement is reflecting the conflicting opinions about a mouse among the characters in the story. Delacroix is portrayed as loving the mouse, while Percy Wetmore is shown to despise it.

Difficulty of Translation: The difficulty of translation in this sample lies in capturing the intensity of emotions and the derogatory nature of the language used. The phrase "That

"goddam mouse" contains strong language and conveys a sense of frustration or anger. Translating this expression while maintaining the same level of intensity and derogatory tone can be challenging.

**Illusion of Transparency:** The Illusion of Transparency can be observed in the phrase "That goddam mouse." The use of strong language and the specific connotations of "goddam" may not directly translate into an equivalent term in Arabic. Translating the intensity and derogatory nature of the expression while considering cultural sensitivities and appropriate language is crucial.

**Distortion from the Original:** The translation " لقد أحب ديكلروا الفأر اللعين حبا جما إلا أن بيريس " وتمور كان يمقته " conveys the conflicting opinions about the mouse, but it may not fully capture the derogatory tone and intensity of the original phrase "That goddam mouse." The use of "اللعين" attempts to convey a similar derogatory sense, but it may not carry the exact same impact as the original language. In the given example, the source text (ST) exhibits a strong emphasis on religious language with the use of the phrase "That goddam mouse." The inclusion of "god" in this context can be seen as invoking religious sentiment or an oath. Additionally, the name "Delacroix" has a religious connotation as it is associated with the French Catholic painter Eugene Delacroix.

The translator attempted to maintain a similar religious tone in the target text (TT) by compensating for the omission of the religious reference. The translation " لقد أحب ديكلروا الفأر اللعين حبا جما " (Delacroix loved the cursed mouse dearly) includes the phrase "حبا جما" which

means "dearly" or "deeply" in Arabic. Although not an exact religious phrase, it conveys a sense of strong affection or attachment similar to the original phrase in the ST.

By incorporating the phrase "حبا جما," the translator attempts to compensate for the religious tone present in the ST and maintain a similar level of intensity in the TT. However, it's important to note that the phrase from the Quran is not directly used, and the translation may not fully capture the exact religious connotation present in the ST.



#### Sample 4

ST	TT
That guy was a piece of work, managing to look natty even in his prison blues.	لقد كان هذا الرجل حالة خاصة، ففي استطاعته أن يبدو أنيقاً حتى في الأحوال الكئيبة للسجن الذي كان فيه.

This statement describes a particular person's ability to maintain a stylish appearance even while wearing the drab and uniform prison clothing, known as "prison blues."

**Difficulty of Translation:** The difficulty in translating this sample lies in capturing the nuances of the phrase "a piece of work" and effectively conveying the idea of someone managing to look stylish or well-dressed despite their circumstances.

**Illusion of Transparency:** The Illusion of Transparency can be observed in the phrase "a piece of work." While it may appear straightforward, finding an equivalent expression in Arabic that conveys the same connotations of uniqueness or distinctiveness can be challenging. Additionally, accurately conveying the concept of looking stylish or well-dressed in the context of prison attire requires careful consideration.

**Distortion from the Original:** The translation "لقد كان هذا الرجل حالة خاصة" captures the essence of "a piece of work" to convey the notion of uniqueness or distinctiveness. However, the phrase may not capture the full range of connotations present in the original phrase. The translation of "prison blues" as "زيّ السجن الكئيب" effectively conveys the idea of drab prison attire, but it may not fully capture the metaphorical reference to the color blue.

In the source text (ST), there are two idiomatic expressions: "a piece of work" and "prison blues."

1. "A piece of work" is an idiomatic expression used to describe someone who is complex, difficult, or unique in their personality or behavior. It implies that the person is interesting or challenging to deal with. In the context of the sentence, it suggests that the person being referred to has distinct qualities or characteristics.

- "Prison blues" is another idiomatic expression that refers to the clothing or uniform worn by prisoners. It symbolizes the somber and dreary atmosphere of a prison, emphasizing the challenging and restrictive conditions.

In the target text (TT), the idiomatic expressions are not directly translated, resulting in the loss of their specific meanings. Instead, the translator provides a more literal interpretation to convey the general idea. The translation "لقد كان هذا الرجل حالة خاصة" (This man was a special case) captures the notion of uniqueness or distinctiveness associated with "a piece of work" but does not reflect the idiomatic nature of the original expression. Similarly, the phrase "في الأحوال الكئيبة للسجن الذي كان فيه" (even in the dreary conditions of the prison he was in) captures the idea of challenging circumstances but does not convey the specific connotation of "prison blues" as a symbol of imprisonment.

As a result, the idiomatic expressions are lost in the translation, and the specific nuances they bring to the sentence are not fully conveyed in the target text.

### Sample 5

ST	TT
Percy Wetmore's two nights off before he slid over to the graveyard shift.	فلفد عاد الفأر في الأمسية التالية والتي تصادف إنها كانت أولى ليلتين في إجازة بيرسي ويتمور قبل أن ينتقل إلى وردية المدافن.

The sample describes the return of a mouse the evening after its initial appearance. It also mentions that it coincided with Percy Wetmore's first two nights off before he started working the graveyard shift.

Difficulty of Translation: The difficulty in translating this sample lies in capturing the idiomatic expression "slid over to the graveyard shift" and ensuring the accurate portrayal of Percy Wetmore's shift change.

Illusion of Transparency: The Illusion of Transparency can be observed in the phrase "slid over to the graveyard shift." While the phrase might seem clear in English, finding an equivalent expression in Arabic that effectively conveys the smooth transition from one shift to another, specifically to the night shift in a graveyard setting, can be challenging.

Distortion from the Original: The translation "ينتقل إلى وردية المدافن" captures the essence of the graveyard shift, but it may not fully convey the smoothness or fluidity implied by "slid over." Additionally, the phrase "الأمر أن تكون أول ليلتي إجازة ليبرسي ويتمور" captures the idea that it happened to be Percy Wetmore's first two nights off, but it may not fully convey the notion of coincidence present in the original text.

In the source text (ST), the phrase "before he slid over to the graveyard shift" indicates a shift in Percy Wetmore's work schedule. It implies a change from one duty or job to another, specifically referring to the night shift at the graveyard.

In the target text (TT), the translator maintains the sense of a shift but opts for a more informal tone by using the word "وردية" (pronounced "wardiya"). "وردية" is an Egyptian colloquial term commonly used to refer to a work shift, especially in informal or casual contexts. By using this word, the translator introduces an informal element into the sentence, reflecting a more relaxed and colloquial tone in the Arabic version.

This shift in tone helps to capture the informality of the original text and aligns with the translator's choice to adapt the language for the target audience, considering their cultural and linguistic preferences.

### Sample 6

ST	TT
whose time was getting close by then. Bitterbuck was stoical on the outside,	فمؤعد تنفيذ حكم إعدامه يقترب. كانببتربك يبدو ساكن النفس.

The quote here describes the impending execution of a character named Bitterbuck. It also mentions that Bitterbuck appeared stoical on the outside, implying his calm demeanor.

Difficulty of Translation: The difficulty in translating this sample lies in conveying the impending nature of Bitterbuck's execution and effectively capturing the sense of stoicism in the translation.

Illusion of Transparency: The Illusion of Transparency can be observed in the phrase "getting close." While it is clear in English that it refers to the nearing of Bitterbuck's execution,

finding an equivalent expression in Arabic that effectively conveys the imminent nature of the event can be challenging.

Distortion from the Original: The translation "فمعد تنفيذ حكم إعدامه يقترب" effectively conveys the idea of the impending execution, but it may not fully capture the sense of urgency implied by "getting close." Additionally, the phrase "بيتر بوك كان صابراً على السطح" translates the stoicism of Bitterbuck, but it may not fully convey the nuance and depth of his emotional state.

In the source text (ST), the phrase "whose time was getting close" is a euphemism used to refer to Bitterbuck's impending execution. The use of euphemism softens the direct mention of the execution and adds a degree of sensitivity to the sentence.

However, in the target text (TT), the translator chooses not to euphemize the phrase and provides a more straightforward translation: "معد تنفيذ حكم إعدامه يقترب" (pronounced "maw'ad tanfiz hukm 'i'damih yaqtarib"). This translation directly conveys the notion of Bitterbuck's execution nearing without using euphemistic language.

By not euphemizing the sentence in the Arabic translation, the translator presents a more direct and explicit description of the situation. This decision might be influenced by cultural and linguistic preferences, as well as the translator's aim to maintain the original meaning and tone of the text.

### Sample 7

ST	TT
with the shouts and conversation(not to mention the occasional fist-fight) coming from the exercise yard, the chonk-chonk-chonk of the stamping machines in the plate-shop,	بالنظر إلى ذلك الصباح والثرثرة (والمشاحنات بالطبع) في أنحاء ساحة التمارين وضجيج ماكينات السحق في ماكينات الخردة.

In the source text (ST), the sentence is written in a more informal, spoken style. It describes the chaotic atmosphere of the prison, with shouts, conversations, and occasional fights. The choice of words and the use of parentheses reflect a casual and non-formal tone. The sentence is likely spoken by a non-educated person, capturing their direct observations.

However, in the target text (TT), there is a shift to a more formal and written style. The sentence is structured in a more organized manner, and the use of parentheses is replaced with

commas. Additionally, the vocabulary used in the translation appears more formal and elevated. This shift in tone suggests that the sentence is now being spoken by an educated person or written in a formal context.

The translator's choice to adopt a more formal tone in the target text may be influenced by the conventions of written Arabic, as well as the desire to convey a sense of clarity and professionalism in the translation.

**Sample 8**

ST	TT
The occasional yell of a guard for someone to put down that pick or grab up that hoe or just to get your ass over here, Harvey.	وصياح الحارس بين الحين والآخر معلنا عن أي أمر يخطر بباله أن يضايق غيره بتنفيذه.

In the source text (ST), the sentence provides specific details about the actions and commands of a guard in the prison. It mentions the guard yelling for someone to put down a pick, grab a hoe, or come over. These specific actions and the tone of the guard's voice are described, creating a sense of immediacy and vividness.

However, in the target text (TT), the details are omitted and the sentence is generalized. It simply states that the guard yells to announce any action he deems necessary to inconvenience others. The specific actions mentioned in the ST, such as putting down a pick or grabbing a hoe, are not included in the translation.

This omission of specific details in the target text can be seen as a simplification or generalization. The translator may have chosen to focus on conveying the overall idea of the guard giving commands and exerting control rather than providing a detailed account of the specific actions.

This could be a result of various factors, including the desire to maintain a smooth and concise translation or to prioritize the main message of the sentence.

**Sample 9**

ST	TT
But I got The Chief at a good time.	لكن وجدت الزعيم هادئ البال.

In the ST, the phrase "got The Chief" suggests a sense of successfully approaching or encountering The Chief. However, in the TT, this is translated as "found The Chief," which implies a more straightforward and literal understanding of the phrase.

### Sample 10

ST	TT
I had learned of matters eternal at my mother's pretty knee, and what I believed is what the Good Book says about murderers	علمتني أمي وأنا صغير الكثير عن تلك الأمور اما ما أعتقد به فهو ما ذكر الله في كتابه بشأن القتلة.

This sample reflects the narrator's upbringing and the influence of their mother in teaching them about eternal matters. It also mentions that the narrator's beliefs align with what the Good Book (referring to the Bible) says about murderers.

**Difficulty of Translation:** The difficulty in translating this sample lies in capturing the sentimental and metaphorical language used, as well as accurately conveying the reference to the Good Book and its association with the Bible.

**Illusion of Transparency:** The phrase "matters eternal" and "Good Book" can pose challenges in translation due to their metaphorical nature and cultural connotations. The Illusion of Transparency occurs when the translator assumes that the meaning of these phrases is immediately understood by the target audience without providing sufficient contextual information.

**Distortion from the Original:** The translation "عن الأمور الخالدة" captures the idea of eternal matters, but it may not fully convey the sentimental tone of "matters eternal." The phrase "الكتاب المقدس" accurately translates the Good Book as a reference to the Bible, but it may not convey the same cultural significance or familiarity as the original English version.

In the given example, there is a distortion in the translation that can be attributed to the translator's decision to adapt the expression to respect the reader of the target text (TT).

In the source text (ST), the phrase "what the Good Book says about" refers to religious teachings or guidance found in the Bible. However, in the target text (TT), the translator chose to replace it with "ما ذكر الله في كتابه," which means "what God mentioned in His book." This adaptation aims to maintain the religious tone and respect the beliefs of the Arabic-speaking readers.

Additionally, another distortion can be observed in the translation of "at my mother's pretty knee" as "وانا صغير" which means "when I was young." The phrase in the ST evokes a nostalgic and intimate image of the speaker learning important life lessons from their mother, emphasizing the close relationship between them. However, in the TT, this nuanced expression is simplified, possibly to convey a similar meaning within the cultural context of the target language.

These distortions in the translation highlight the challenges faced by translators in conveying cultural references, idiomatic expressions, and subtle nuances from the source language to the target language. The translator's goal is to ensure that the meaning and essence of the original text are effectively communicated to the target audience while considering their cultural and linguistic background.

### Sample 11

ST	TT
The Chief was smiling when I left, perhaps thinking about his lodge in Montana and his wife lying bare-breasted in the light of the fire.	كان الزعيم يبتسم حينما تركته ربما يتذكر ذلك المنزل الريفى في مونتانا وزوجته ترقد بجوار المدفأة.

In this sample, the narrator describes the Chief smiling as they left, speculating that he may be reminiscing about his lodge in Montana and picturing his wife in a relaxed state by the fire.

**Difficulty of Translation:** The difficulty in translating this sample lies in conveying the cultural nuances associated with the Chief's lodge in Montana and the image of his wife lying bare-breasted in the light of the fire. These details require careful consideration to ensure accurate understanding and interpretation.

**Illusion of Transparency:** The phrase "his wife lying bare-breasted in the light of the fire" poses a challenge in translation due to the cultural sensitivity and potential for misinterpretation. The Illusion of Transparency occurs when the translator assumes that the

meaning of such culturally specific expressions will be immediately understood without providing sufficient context.

Distortion from the Original: The translation "زوجته الراقدة بصدرها المكشوف في ضوء النار" captures the image of his wife lying bare-breasted in the light of the fire, but it may not fully convey the subtleties and cultural connotations associated with this description in the original English version.

In the given example, the translator made a distortion by deleting the phrase "bare-breasted" in the target text (TT) for cultural reasons.

In the source text (ST), the phrase "his wife lying bare-breasted in the light of the fire" suggests that the Chief's wife was not wearing any clothing on her upper body while resting near the fire. However, the translator chose to omit this detail in the TT, possibly due to cultural sensitivities or social norms that discourage explicit or revealing descriptions.

The deletion of "bare-breasted" in the translation demonstrates the translator's attempt to adapt the text to the cultural context of the target language, ensuring that it aligns with the acceptable norms and values of the readers. Translators often make such decisions to maintain cultural appropriateness and avoid potentially offensive or controversial content. However, it is important to note that such adaptations may result in a loss of certain nuances or descriptive elements present in the source text.

### Sample 12

ST	TT
We looked, and here came the mouse of the hour his ownself, hopping up the middle of the Green Mile.	نظرنا فوجدنا الفار... بشحمه ولحمه.

Context: In this sample, the narrator and others observe the arrival of the significant mouse, hopping along the middle of the Green Mile.

Difficulty of Translation: The difficulty in translating this sample lies in capturing the idiomatic expression "the mouse of the hour his ownself" and conveying its significance.

It requires finding an equivalent expression in Arabic that effectively communicates the importance and timing of the mouse's appearance.



Illusion of Transparency: The phrase "the mouse of the hour his ownself" presents an illusion of transparency, as the meaning may not be immediately apparent in the translated version without proper context. It is important for the translator to ensure that the intended meaning is conveyed accurately.

Distortion from the Original: The translation "الفأر، الذي هو الآن في الساعة المناسبة" captures the idea of the mouse being significant at that moment, but it may not fully convey the nuances and idiosyncrasies of the original expression "the mouse of the hour his ownself." In the given example, the translator exaggerated by using the expression "بشحمه ولحمه" in Arabic as a translation for "his ownself" in the source text (ST). This translation choice is not appropriate because the expression "بشحمه ولحمه" is typically used to describe something large, giant, or substantial, rather than a small creature like a mouse.

The original phrase "his ownself" suggests a personal and emphatic identification with the mouse, highlighting its significance or uniqueness in the given context. However, the translation choice of "بشحمه ولحمه" introduces a literal and exaggerated description that does not accurately convey the intended meaning of the original phrase.

Translators often face challenges when there is no direct equivalent in the target language for certain expressions or idiomatic phrases. In this case, the translator might have struggled to find an appropriate translation and resorted to using a collocation that does not match the intended meaning. This can result in a distortion of the original text and a loss of its intended nuances.

### Sample 13

ST	TT
He'd come a little way; then stop, look around with his bright little oildrop eyes, then come on again.	اقترب بعض الشيء ثم توقف وهو يتلقت ناظرا حوله بعينيه المنمنمتين الامعتين ثم اقترب من جديد.

Context: In this sample, the narrator describes the movement of the mouse, emphasizing its cautious approach and attentive behavior.

Difficulty of Translation: The main difficulty in translating this sample lies in capturing the descriptive language used to portray the mouse's actions and characteristics. It requires finding suitable expressions in Arabic that effectively convey the mouse's movement, its bright eyes, and the comparison to oildrops.

Illusion of Transparency: The phrase "with his bright little oildrop eyes" presents an illusion of transparency, as the direct meaning may not immediately convey the intended imagery in the translated version. The translator needs to carefully choose descriptive terms that evoke the same visual effect in the target language.

Distortion from the Original: The translation " ينظر حوله بعينيه الصغيرتين الساطعتين كقطرات الزيت " captures the essence of the mouse's appearance and behavior. However, there may be some distortion in terms of the exact phrasing and the impact of the original description. In the given example, there is a notable shift in the tone and style between the source text (ST) and the target text (TT). The ST is purely informal and appears spoken, as it is narrated from the perspective of a non-educated person. The language used is casual, with phrases like "He'd come a little way" and "look around with his bright little oildrop eyes."

On the other hand, the TT appears more formal and seems as if it is said by an educated person. The language used is more refined and structured, with phrases like " اقترب بعض الشيء " (he approached a little) and " يتلفت ناظرا حوله بعينيه المنمنمتين الامعتين " (he looks around with his bright little oildrop eyes). The use of formal Arabic expressions and the choice of more descriptive language give the TT a more polished and educated tone.

This shift in tone and style can be attributed to the translator's interpretation and attempt to adapt the language to suit the expectations and preferences of the target audience. It is common for translators to make such adjustments in order to maintain the appropriate register and style in the target language, even if it means deviating from the exact informal tone of the source text.

#### Sample 14

ST	TT
'Well, I swear,' Old Toot-Toot said. 'There he sits, big as Billy-Be-Frigged.'	قال توت توت اقسام لكم ها هو يقف امامكم بكل جراءة الدنيا.

Context: In this sample, Old Toot-Toot is expressing surprise or disbelief at the sight of someone or something, describing them as being big or prominent.

**Difficulty of Translation:** The main difficulty in translating this sample lies in capturing the informal and colloquial expression "big as Billy-Be-Frigged" in Arabic, while maintaining the intended tone and meaning.

**Illusion of Transparency:** The phrase "big as Billy-Be-Frigged" presents an illusion of transparency, as its meaning may not be immediately clear in the translated version. The translator needs to find an equivalent expression in Arabic that conveys the same sense of size or prominence.

**Distortion from the Original:** The translation "كبيرًا مثل بيلي بي فريجد" captures the essence of the original expression by conveying the idea of something or someone being big. However, there may be some distortion in terms of the specific colloquial nature and cultural connotations associated with the original phrase.

In the given example, the idiomatic expression "big as Billy-Be-Frigged" is used in the source text (ST). Idiomatic expressions are phrases or combinations of words that have a figurative meaning different from their literal interpretation. They are unique to a particular language or culture and may not have direct equivalents in other languages.

In the target text (TT), the idiomatic expression is omitted, and a free translation is provided instead. The translator chooses to say "ها هو يقف أمامكم بكل جرأة الدنيا" which translates to "There he stands before you with all the world's audacity." The omission of the idiomatic expression might be due to several reasons:

1. **Cultural differences:** The idiomatic expression "big as Billy-Be-Frigged" may not have a direct equivalent or be commonly used in Arabic. Translating it literally could result in confusion or loss of meaning. Therefore, the translator opts for a more direct and understandable phrase in the target language.
2. **Register and style:** The translator might aim to maintain a certain level of formality or avoid slang or colloquial expressions in the target text. By omitting the idiomatic expression, the translator ensures a more formal tone that aligns with the overall style and register of the translated text.
3. **Clarity and comprehension:** Idiomatic expressions can be challenging to translate accurately while preserving their intended meaning. The translator may choose to

simplify the expression to ensure better understanding and clarity for the target audience.

In this case, the translator prioritizes clarity and maintains a formal tone by providing a straightforward translation without including the idiomatic expression

## ***General Conclusion***

The analysis of the samples and their translations sheds light on various aspects of the translation process from English to Arabic. It reveals the intricacies involved in conveying the original meaning, style, and tone while navigating linguistic and cultural differences. The main findings indicate shifts in register, adaptation and compensation strategies, omission and generalization, distortions and loss of idiomatic expressions, as well as style and tone adjustments. These findings highlight both the challenges faced by the translator and the decisions made to ensure effective communication in the target language.

Translating literary works involves more than just transferring words from one language to another. It requires an understanding of the source text's nuances, cultural references, and intended impact, and finding appropriate ways to convey them in the target language. The translator's role goes beyond mere translation; it is an art of adaptation and creative expression that aims to recreate the essence of the original work while considering the target audience's expectations.

The concept of the Illusion of Transparency is evident in the ST when characters express their thoughts and assume that others can readily understand their intentions or emotions. This illusion arises from the assumption that one's internal states are easily visible or understandable by others.

For example, in the ST, a character states, "He'd come a little way; then stop, look around with his bright little oildrop eyes, then come on again." The character believes that his actions and emotions are transparent to those around him, assuming that others can discern his intentions and inner thoughts from his external behavior.

The illusion of transparency is further reinforced in the ST through the use of descriptive language. Phrases like "bright little oildrop eyes" create a vivid image and reinforce the character's belief that his emotions are clearly visible to others.

However, the illusion of transparency is not accurately conveyed in the translation (TT). The translator opts for a more formal and descriptive approach, stating, "اقترب بعض الشيء ثم توقف " وهو يتلفت ناظرا حوله بعينيه المنمنمتين الامعتين ثم اقترب من جديد

The translation focuses more on the character's external actions and appearance rather than capturing the illusion that his thoughts and emotions are transparent.

The omission of the illusion of transparency in the TT could be due to various reasons. It could be a result of the translator's interpretation of the text or a decision to prioritize other aspects of the narrative. Additionally, cultural and linguistic factors may also play a role in shaping the translator's choices.

It is important to recognize that translating the illusion of transparency can be challenging since it involves conveying a complex psychological phenomenon. Translators may need to employ strategies such as adapting idiomatic expressions, using contextually appropriate language, and capturing the intended meaning while considering the cultural nuances of the target audience.

In conclusion, the ST presents instances of the Illusion of Transparency, where characters believe that their inner thoughts and emotions are easily visible to others. However, the TT does not effectively capture this illusion, potentially due to the challenges of translating psychological concepts. Translators need to carefully consider the cultural and linguistic nuances to ensure that such subtle elements are accurately conveyed in the target language.

## **I. The Main Findings**

- 1. *Shifts in register:*** The shift in register from informal spoken English to formal written Arabic is reflected in several aspects of the translations. The vocabulary choices in the TT lean towards more sophisticated and formal terms, replacing colloquial expressions found in the ST. Additionally, the sentence structure in the TT tends to be more complex, with a greater emphasis on grammatical accuracy and adherence to formal Arabic conventions. The overall tone of the translations also becomes more polished and refined, aligning with the expectations of written Arabic discourse.
- 2. *Adaptation and compensation:*** The translator employs adaptation strategies to bridge the cultural and linguistic gaps between English and Arabic. In order to maintain the intended meaning and tone, idiomatic expressions present in the ST are often adapted or replaced with culturally appropriate equivalents in the TT. Similarly, the use of phrases from the Quran is a form of compensation, allowing the translator to convey a religious tone and maintain the essence of the original text in an Arabic context.
- 3. *Omission and generalization:*** Due to various reasons such as cultural sensitivity or the need to streamline the text, certain details and nuances in the ST are omitted or generalized in the TT.

This could involve simplifying complex descriptions, removing culturally specific references, or condensing dialogues to convey the core message more efficiently. The translator may prioritize clarity and readability, particularly when catering to a diverse readership.

- 4. *Distortions and loss of idiomatic expressions:*** In the process of translation, idiomatic expressions from the ST may not always have direct equivalents in the TT. As a result, the translator may choose to either omit the expression altogether or provide a literal translation that may not capture the intended figurative meaning. This can lead to a loss of the original impact or humor associated with the idiomatic expression. The translator may prioritize conveying the general message rather than attempting to replicate the exact idiomatic expression.
- 5. *Style and tone adjustments:*** The translations demonstrate adjustments in style and tone to suit the target audience. The ST, which features spoken language and is attributed to non-educated characters, is translated in a more formal and educated tone in the TT. This adjustment aims to align with the linguistic expectations and norms of formal Arabic

writing. It ensures that the TT maintains a level of sophistication and credibility, considering the target readership's linguistic background and cultural preferences.



## **II. Recommendations:**

- 1. *Maintain a balance between faithfulness to the source text and linguistic suitability for the target audience:*** While it is essential to stay true to the original text, translators should also consider the cultural and linguistic preferences of the target audience. Striking a balance between fidelity and readability ensures that the translated work resonates with the readers.
- 2. *Enhance cultural understanding and linguistic proficiency:*** Translators should have a deep understanding of the cultural contexts of both the source and target languages. This includes familiarity with idiomatic expressions, cultural references, and stylistic conventions. Additionally, continuous improvement of linguistic skills in both languages is crucial to produce high-quality translations.
- 3. *Pay attention to idiomatic expressions and figurative language:*** Idiomatic expressions are an integral part of any language and contribute to its richness and color. Translators should strive to capture the figurative meaning of idiomatic expressions, considering cultural nuances and finding appropriate equivalents in the target language. This helps maintain the original impact and captures the essence of the text.
- 4. *Collaborate with authors or subject matter experts:*** Establishing a collaborative relationship with authors or subject matter experts can provide valuable insights into the intent and intricacies of the source text. Such collaboration ensures accuracy and authenticity in the translation process, particularly when dealing with specialized subjects or technical terminology.
- 5. *Continuously refine translation skills:*** Translation is a skill that requires continuous development and refinement. Translators should stay updated with the latest linguistic trends, literary techniques, and cultural shifts in both the source and target languages. Engaging in professional development activities, attending workshops or conferences, and seeking feedback from peers and experts can contribute to the growth of translation skills.
- 6. *Prioritize readability and cultural sensitivity:*** While striving for accuracy, translators should prioritize the readability and cultural sensitivity of the translated text.

This includes adapting the style and tone to suit the target audience's expectations, ensuring clarity and coherence, and avoiding potential cultural misunderstandings or offensive language.

In conclusion, the analysis of the translation of the samples chosen highlights the complexities involved in translating literary works. Translators face the challenge of conveying the original meaning, style, and tone while considering linguistic and cultural factors. The findings emphasize the importance of maintaining a balance between fidelity and readability, capturing the essence of idiomatic expressions, and refining translation skills. By following these recommendations, translators can enhance the quality and effectiveness of their translations, bridging the gaps between languages and cultures to deliver engaging and meaningful literary works to the target audience.

## Appendices

### **1. The author's biography**

Stephen King is a New York Times-bestselling novelist; he was born in September 21<sup>st</sup>, 1947, in Portland, Maine. Under the pseudonym Richard Bachman, he published novels under the pseudonym Richard Bachman after graduating from the University of Maine. As a result of *Carrie* being a huge success over the years, King has become known for titles that are sometimes critically acclaimed and sometimes commercially successful. "The Shining and It" is one of his most successful books in the horror and fantasy genres. It has sold more than 350 million copies worldwide and was adapted into numerous successful film

### **2. The Novel's Summary**

"The Green Mile" by Stephen King is a great read set in 1932. It takes the form of a narrated novel by Paul Edgcombe, the former supervising director at Cold Mountain Penitentiary's E block. "The block" served as the last stop for prisoners looking forward to sitting in Old Sparky's lap and having some juice. Unlike other prisons, Cold Mountain had a green Linoleum floor in the corridor that connected the hot seat with their cells. It was called the "Green Mile".

The narrative goes back and forth between Cold Mountain and Edgcombe's abode at present, but a great deal of the story takes place during that year in 1932. As a result of Paul's urinary infection, Percy Wetmore arrived at work with a bad attitude, and a rather unfamiliar mouse named Mr. Jingles appeared on the block and befriended Edward Delacroix for a few days before Delacroix's terrible death. Wild Bill, and the year of 1932 was the year of John Coffey. He was a big, gentle, and screams a lot. He was not the kind of man you might expect to walk miles for the murder of two young girls.

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